

Performing Translation as Practice-led Research: The Case of Carr’s *By the Bog of Cats...* in Brazil¹

*A prática de encenação da tradução como forma de pesquisa:
“By the Bog of Cats...” de Carr como um estudo de caso*

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Abstract: This article offers a retrospective analysis of aspects of my translation for the stage of Marina Carr’s *By the Bog of Cats...* into Brazilian Portuguese. By focusing on the iterative aspects of theatre translation as well as the translation of dialect, this article will elaborate the notion that theatre translation takes place at both individual and collaborative levels in which the translator works in dramaturgical capacity. These two levels cannot be dissociated because they constantly influence and inform one another. Although theatre translation begins as an individual task, originating in the complex act of reading the play-text, its final trajectory is deeply influenced by the creative insights of the production team. The overarching objectives of this article are, therefore: firstly to account for the overall process of translating for the stage, from the early drafts of the translation to the rehearsal process, and ultimately to the staged reading of the play; and secondly, to offer a narrative for how the cultural encounter between the exporting and importing cultures has taken place through translation and theatrical performance.

Keywords: theatre translation; collaborative process; dramaturgical interventions; dialect.

¹ This work is based on my thesis from Queen’s University Belfast, which neither has been published nor has been made available online.

Resumo: Este artigo é uma análise em retrospectiva de alguns aspectos da minha tradução para o palco da peça teatral “By the Bog of Cats...” de Marina Carr para o português do Brasil. A partir de um enfoque na natureza iterativa da tradução teatral assim como na tradução de dialeto, este artigo parte do pressuposto de que a tradução teatral ocorre nos âmbitos individual e colaborativo nos quais o(a) tradutor(a) intervém dramaturgicamente. Esses dois âmbitos não podem ser dissociados devido ao fato de influenciarem e orientarem um ao outro. Apesar de a tradução teatral iniciar-se como uma tarefa individual que se origina no complexo ato de ler a peça, essa tarefa é profundamente influenciada e se dá a partir das visões criativas do grupo teatral. Isso posto, os objetivos gerais deste artigo são: em primeiro lugar, relatar o processo da tradução teatral, desde os primeiros rascunhos da tradução aos ensaios que culminaram numa leitura dramática da peça; em segundo lugar, elaborar uma narrativa de como se deu o encontro entre as culturas de exportação e importação da obra por meio da tradução e da encenação teatral.

Palavras-chave: tradução teatral; processo colaborativo; intervenções dramáticas; dialeto.

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Initial Remarks

This discussion deals with the process of translating Marina Carr’s contemporary play *By the Bog of Cats...*² (henceforth *B. B. of Cats*) into Brazilian Portuguese as part of my doctoral research in Queen’s University Belfast. As such, it provides an account of what was said and done with the Brazilian university theatre group Oficina Permanente de Teatro (henceforth OPT) in Florianópolis, Brazil, while the translation was evolving and the production was developing in June 2010. The account will necessarily be anecdotal in places, but the overall intention is to relate theory to practice, and vice-versa. One of the major

² CARR. *By the Bog of Cats...*, p. 256-341.

challenges of evaluating practice-led data is to filter the aspects that are most relevant to the overall discussion. In an attempt to minimise the anecdotal elements in this article as well as due to space constraints, I address the issues that originated from some of the character's dialect and idiolect as they emerged during rehearsals. In this context, this paper is a retrospective analysis of my practice as a translator of *B. B. of Cats* working with OPT. Theory and practice are brought together as the two main strands that inform this study.

The practice-based part of my research had an entrepreneurial drive, which consisted of networking with Brazilian theatre directors between the winter of 2009 and spring of 2010. This was done in preparation for the fieldwork that provided the test ground for my translation and dramaturgical knowledge of the play. In this sense, this discussion elaborates the notion that theatre translation takes place at both individual and collaborative levels. These two levels cannot be dissociated because they constantly influence and inform one another. Although theatre translation begins as an individual task, originating in the complex act of reading the play-text, its final trajectory is deeply influenced by the creative insights of the production team. The overarching objectives of this article are, therefore: firstly to account for the overall process of translating for the stage, from the early drafts of the translation to the rehearsal process, and ultimately to the staged reading of the play; and secondly, to offer a narrative for how the cultural encounter between the exporting and importing cultures has taken place through translation and theatrical performance. This said, this discussion will show how, at its best, translation promotes cultural encounters, as part of a broader discussion in cultural translation that bears "on the ways in which the liminal, unpredictable and unstable act of translation de-centres notions of originality and of the self-sufficient subject".³ In the final analysis, translation opens up new windows of representation of both self and other.

This article endeavours to make clear that theatre translation occurs at different levels, and that many of these levels act simultaneously; in particular, theatre translation is affected and influenced by material constraints that manifest themselves during the rehearsals and performance. Part of the process involved in translating for the stage only

³ O'MALLEY. *Field Day and the Translation of Irish Identities*, p. 14.

takes place in the physicalisation of the play script, and, for this reason, the theatre translator will never translate a fully performable text unless her/his translation is actually tested and developed through the crucible of performance. After all, a performable text is a text in motion; it comes into existence as performance takes place.

Strategy: Translating for the Stage as an Iterative Process

Iteration is the act of repeating a process until one reaches the desired results. In theatre translation, it could be said that two main variables operate concurrently and, at times, may be mutually exclusive: content and form. On one hand, the theatre translator strives to capture sense or to render content in as appropriate a form and manner as possible. On the other hand, the translator is faced with material constraints that range from running time to the pace and rhythm of performance, and to the phonetics of translation⁴ – all of which impact upon translation, often altering content for the sake of form and vice-versa. From this perspective, translation for the stage is, once again, not an individual process but a collaborative one. Indeed, the first drafts of the translated play script normally result from individual effort, but in order for the play-text to be staged, it invariably needs to be tested and polished in terms of the interaction with the cast.

The first stage of the translation process was individual work. The resulting draft was more concerned with capturing content, understanding irony, jokes and puns, and resulted in a philological translation, which still required a considerable amount of work before being deemed appropriate for production. The second draft was the first attempt to “translate” philological language into stage language, moving from an

⁴ The “phonetics of translation” involves a careful observation of all sounds produced on stage with a view to avoiding harsh or dissonant sounds that derive from unwanted syllabic elisions. These syllabic elisions occur when word boundaries are blurred, and two different words merge creating a third one. Rogério Chociay has described such phonetic phenomenon in Portuguese as *cacofonia* or *ligação*, referred to here as “associative phonetics”. To illustrate this, *boca dela* (her mouth) is considered as a *cacofonia* in Portuguese because the final syllable of *boca* (mouth) when followed by *dela* (the contracted form of the preposition *de* + the subject pronoun *ela*, which functions as a possessive pronoun) sounds like *cadela* (bitch). For more information on this, see: CHOCIAY. *Teoria do Verso*, p. 14-16.

excessive preoccupation with content to polishing form. At this point, the translator's ear for dialogue becomes more fully engaged, tending to hone the phonetics of the translation with a view towards ensuing speakability on one hand, and that sense of marked, heightened stage language on the other. More liberated, therefore, from the original text, the second draft of the translation begins to acquire a voice of its own, in which each character's idiolect became clearer and distinct, adding to the overall textual consistency of the piece. At this point, I allowed myself to make connections between the source context and a potential target context. With a view to performance, the second draft initiates the process of accommodating the translated play-text within a putative audience's "horizon of expectations"⁵; at the same time I read the play-text not only as a translator, but as an actor and a director in an attempt to visualise how the text might be materialised on stage.

To clarify my positionality as a translator, when working on the translation of *B. B. of Cats*, my "individual stage" of the translation process took place during the summer of 2009 in Belfast, whereas the "collaborative stage", or fieldwork, was undertaken in Brazil in June 2010, resulting in two staged readings of *Era uma vez, no Pântano dos Gatos...*, open to the public at Teatro da Universidade Federal de Santa Catarina (henceforth Teatro da UFSC) in Florianópolis. The actors were acting students at OPT, a further-education acting course open to the general public at UFSC. Most of the actors were in their first year of acting, others were more experienced. Three times a week, for three weeks, we rehearsed the play, and, whenever needed (to judge by the demands of rhythm, speakability and comprehension), I re-drafted some lines and provided the actors with new iterations (Figure 1 illustrates the three main stages of the theatre translation process).

⁵ JAUSS. *Toward an Aesthetic of Reception*, p. 23.

Stage 1 – Individual work (‘feeling’ the text)

Draft 1.1:
Translation of ‘content’; standard language;
philological translation;

Draft 1.2:
Translation of ‘style’; accent.

Stage 2 – Collaborative work with the theatre group**Stage 2.1 – Rehearsals**

Draft 2.1:
Early rehearsals; redrafting of major
contingencies (e.g. dialect);

Draft 2.2:
More in-depth reading of the text; reading
the text with a view towards performance:
making cuts, blocking on-stage movement,
gesture, improving rhythm.

**Stage 2.2 – Rehearsed/
staged readings**

Draft 2.3 (Prompt Book):
Further polishing of the text; results from
observing first run-through with no
interruptions. Further improvement on
‘associative phonetics’; unwanted repetitions.
There may be as many drafts as there are
rehearsed readings of the playtext.
The Prompt Book accommodates and
includes dramaturgical impact onto the
printed text.

Stage 3 – Individual work under editorial constraints

Draft (‘n’+1) – redrafting for publishing
purposes. Draft (‘n’+1) is somewhere
in between Draft 2 and ‘n’.



Figure 1 – The three main stages of the theatre translation process

The second stage of the theatre translation process is the “collaborative work”, or fieldwork, which encompasses both the rehearsal process and staged readings of the play-text. The fieldwork had two main objectives: firstly, to test the translated play’s stage language, always bearing in mind that different production teams working in different places produce different performances. Secondly, the purpose of the fieldwork was to identify ways in which we, working together as a team, could produce a successful production of *B. B. of Cats* for a Florianópolis audience. By informing the actors about the historical and cultural context of the play, my concern, as a dramaturg⁶, was to find ways to introduce the work of Marina Carr to a Brazilian audience by means of incorporating familiar theatre elements and cultural references (in terms of the target culture) into the production. The fieldwork was in itself an exercise of developing a cross-cultural dialogue, of negotiating the domestic and the foreign, in which the production team was exposed to the Irish represented in the original play, as well as giving them the opportunity to show how they related to the text at a personal level. Furthermore, it also included experimenting with Carlson’s notion that theatre reception ensues from activating the audience members’ memories as well as from their capability to relate what is being performed on stage to what they have experienced before.⁷ In other words, the overriding premise of the fieldwork was that of revisiting past experiences, cultural and existential, through new lenses.

Working with a production team is an opportunity for the translator to advise on set, costume, specific cultural references as well as to gauge the audience’s engagement with the play – the play’s first audience is, after all, its actors and theatre director. After having been so immersed in the exporting culture and having incorporated so much of it into my own *culture*, I felt the need to test my assumptions about whether and how a putative Brazilian audience would relate to the foreign play. In fact, one of the greatest paradigms of the translator is the notion that s/he is constantly dealing with her/his own *doubleness*: the translator,

⁶ In this article, I use the term “dramaturg” in the German sense of the word, a notion that is also borrowed from Pavis (1992). The translator who is also as a dramaturg in a theatre production works is consultancy capacity and advises on the cultural background of the play, costume, plot, etc. For a thorough discussion on this, see: FERNANDES. *Translation and Dramaturgy*.

⁷ CARLSON. *The Haunted Stage*, p. 16.

to a greater or lesser extent, has had life experiences in and with both importing and exporting cultures. S/he makes sense of both ways of living, *travelling* back and forwards in the different “geographies”⁸ of her/his mind – the “geographies” created by both target and source languages. Part and parcel of the translator’s hermeneutic motion is the process of accommodating one’s experience of strangeness by incorporating the foreign into the domestic realm. Therefore, the theatre translator cannot help drawing upon her/his personal experiences and translating in accordance with the voices impregnated in her/his memories. This re-writing of experiences onto the translated text is an intrinsic element of the translator’s creative processes.

I posit that a translated play is not a fixed text, but it can and should be geared to suit specific purposes, otherwise it would remain foreign and inaccessible. As Susan Sontag suggests:

Interpretation thus presupposes a discrepancy between the clear meaning of the text and the demands of (later) readers. It seeks to resolve that discrepancy. The situation is that for some reason a text has become unacceptable; yet it cannot be discarded. Interpretation is a radical strategy for conserving an old text, which is thought too precious to repudiate, by revamping it.⁹

Translation derives from a series of interpretative acts, and as such, consists of an attempt to resolve the historical, cultural and geographical discrepancies that exist between cultures “A” and “B”, establishing a cultural encounter – in other words, creating an in-between space. It is also for that reason that a play may be translated in different ways to suit the needs and expectations of its different audiences. For instance, a translation originally tailored to a potential Florianópolis audience may not appeal to a Brasília audience and vice-versa.

Hermeneutically-Driven Approaches to Translation

This section demonstrates how the philological translation (Draft 1.1) was re-drafted into a performance-oriented one (Draft 1.2),

⁸ STEINER. *After Babel*, p. xiv.

⁹ SONTAG. *Against Interpretation and Other Essays*, p. 6.

and spells out the choices involved in adjusting Draft 1.1 into Draft 1.2. It will show how drafts one and two deal respectively with dialect, idiolect, location, and how the presence of otherness has been accommodated and negotiated in both drafts, as well as attempting to judge how successful or unsuccessful such negotiations were to prove.

When translating the list of characters, my greatest concern was to ground the atmosphere of the play by providing a rich description of its setting and dialect. Both setting and dialect are aesthetic elements that are so vital and yet so distant and foreign to the potential spectators, actors and director of the hosting culture. When describing the stylised portrayal of the Midland dialect, which defines one of the most distinguished features of Carr's writing style during a certain period in her career, I felt the need to elucidate where the dialect came from, what it potentially resonated with, and how it could be re-created as a Brazilian Portuguese variant. With this in mind, I added notes¹⁰ accompanying Draft 1.1 (which were kept in all drafts) that seek to inform the production team about the Midland dialect, suggesting that, when performed in Brazilian Portuguese, the tone and accent of the characters should resonate with that of an undefined rural location (as there are so many different types of rural locations in Brazil), where echoes of a forgotten place can be heard. This appeal to the clearly rural becomes the first step in ensuring parity of experience through cultural diversity.

The accent, tone and setting of the play are, of course, imaginary, as both the original playwright and theatre translator cannot help drawing upon a sense of place in their writing that is equally personal and imaginary. *B. B. of Cats* is set in Carr's imagined Midlands, whereas my early drafts (namely, Drafts 1.1 and 1.2) are set somewhere lost and found in the Midwest of Brazil, the countryside of the state of Minas Gerais where my family originally came from before migrating to the capital of the country in the 1960s. The two landscapes are practically opposites: the Irish bogs are wet, grey and cold for most of the year,

¹⁰ "O texto original tem um sabor de Midland, região interiorana no centro da República da Irlanda que abrange os condados de Laois, Offaly, Westmeath e Longford, onde o sotaque é mais seco, brusco e gutural do que permitem as palavras escritas. Ao ser encenado no Brasil, a fala deve ter um tom interiorano, um tom de terras esquecidas" (My translation, opening stage directions, unpublished play script). All references to the various versions of the translation of the play refer to my unpublished translation of *B. B. of Cats*.

whereas the *Cerrado* of the Brazilian Midwest is dry, brownish-red and very warm for most of the year. Although different in landscape, fauna and flora, this is how a bog could be idiosyncratically translated in terms of my double-faced experience: the dry lands of the *Cerrado* were the places where my cousins and I heard and made up stories about ghosts, spirits and wandering souls. The *Cerrado* savannah and bogs are indeed dissimilar and yet related in terms of my experience growing up in Midwest Brazil and that of Marina Carr growing up in the Irish Midlands. When translating *B. B. of Cats*, although not explicitly setting it in the *Cerrado*, I resorted to my own childhood imagination so that the ghosts and myths in the play became my own – Drafts 1.1 and 1.2 were an appropriation of *B. B. of Cats* as my own play.

This memory-activating process is, therefore, fundamental in re-creating meanings and establishing possible connections with the hosting context of the translation. As Carlson suggests, theatre recycles old materials “to encourage particular structures of reception in its potential audiences”.¹¹ The underlying dramatic structure of the play is based on Euripides’ *Medea*, but in being re-enacted and re-created in Hiberno-English and re-located to the Irish bogs, it establishes a unique set of inter-textual layers with its new context. Therefore, the play is in itself a haunted text; it derives from a tradition of play-writing and, for that reason, different performances of the same play haunt audiences in different ways in that performances made by different theatre groups utilise different interpretative strategies when materialising the play-text on stage.

The translated play-text, in a similar way, utilises recycled materials, and particularly as it tries to speak directly to its audience, it may resort to familiar cultural references that are not immediately available in the source text. The translator is the first agent in the interpretative chain to have recourse to these familiar materials. In travelling from the Irish bogs to the Brazilian *Cerrado*, the world inhabited by ghosts and fairies in the imagination of the translator, the opening dialogue that takes

¹¹ Carlson. *The Haunted Stage*, p. 16.

place between Ghost Fancier and Hester Swane was initially translated as (see Table):

TABLE 1
Dialogue between Ghost Fancier and Hester Swane
in a Brazilian Midwest dialect

Source text	Draft 1.2
HESTER: Who are you? Haven't seen you around here before.	HESTER: Quem? Quê que 'cê 'tá fazendo aqui?
GHOST FANCIER: I'm a ghost fancier.	AQUELE QUE ESPREITA ALMAS: Eu sou aquele que espreira almas.
HESTER A ghost fancier. Never heard tell of the like.	HESTER: Espreira alma? Quê que é isso!
GHOST FANCIER: You never seen ghosts?	AQUELE QUE ESPREITA ALMAS: Você nunca viu uma alma penada?
HESTER: Not exactly, felt what I thought were things from some other world betimes, but nothin' I could grab on to and say, 'That is a ghost.'	HESTER: Num é isso. Sempre vi coisas de outro mundo, mas nada assim, que nem uma alma penada.
GHOST FANCIER: Well, where there's ghosts there's ghost fanciers.	AQUELE QUE ESPREITA ALMAS: Bem, existem almas penadas e aqueles que espreitam almas.
HESTER: That so? So what do you do, Mr Ghost Fancier? Eye up ghosts? Have love affairs with them?	HESTER: Ah, é? Então o que 'cê faz, espreitador de alma? Dá em cima de almas? Convida elas p'ra sair?

As shown in Table 1, my translation “violates” standard Portuguese. Some of the characters were meant to be rude, visceral and violent in their language whereas some others devious, some naïve, and some extremely eloquent and polite. In Draft 1.2, the “solution” to the issue of such linguistic transgression was to use the contracted form ‘cê, as commonly employed by the inhabitants of that region, rather than the standard form of the personal pronoun *você* (you). That strategy seemed to evoke more completely a rural voice rather than the standard form of the pronoun. With the audience of the staged reading of the play in mind –

mostly Southerners rather than Midwesterners – the Minas Gerais dialect would not work. Moreover, the choice of “transporting” the audience to the Brazilian Midwest countryside would bring about unwanted consequences, such as producing a caricatured representation of the *caipira*, the country people of the rural areas living in the states above the state of Paraná. There is a sense of metropolis versus countryside here in which the *caipiras* are seen as backwards, and although the original play deals specifically with the heightened version of a rural Irish accent, localising the translation in a rural Brazilian setting would create an overtly caricatured representation of *Irishness* and, accordingly, of *Brazilianness*.

Since the contracted form of *você* (*‘cê*) would have sounded negatively provincial, I made some changes to the play script so as to meet the demands of a potential Florianópolis audience. As most of the acting students who participated in the staged reading were either from Florianópolis or had been living in that city for a relatively long time, they felt at ease in terms of using the *Manezinho* accent.¹² As opposed to the Brazilian Midwest dialect, the strongest signs of linguistic transgression in *Manezinho*, as spoken by the inhabitants of coastal areas of Santa Catarina, are: use of the second person singular (*tu*) conjugated in the third person singular (rather than *você*, more commonly used in the rest of the country); and use of the simple past conjugated in the form of a conditional verb (*e.g.* rather than the standard conjugation *tu fostes*, the conditional form *tu fosse* would be preferred). The *Manezinho* version of the translated play-text relaxes the tone of certain characters as well as bringing the characters closer to the audience since they speak in an accent that spectators relate to, in great part thanks to the on-stage stylised version of their own dialect. In summary, the primary purpose of the rehearsal-led changes made from Draft 1.2 to 2.1 was audience-oriented, seeking to provide spectators with the sense that although the

¹² *Manezinho* or *dialecto florianopolitano* refers to the manner of pronunciation and particular of the Portuguese language of the inhabitants of Florianópolis. *Manezinho* has been largely influenced and probably derives directly from a form of Azorean dialect due to the Azorean settlement in that region in the eighteenth century. See: “ESTADO DE SANTA CATARINA”.

play was neither about them or the place where they lived, it possessed a quality that was disturbingly familiar.

Idiolect and Style

An important indicator of the physicality of the play-text is, thus, the characters' idiolect, which reveals their ability to switch between different registers according to the different social contexts in which they are inscribed. Together with the broad stylised Midland accent, *B. B. of Cats* is marked with changes in register that signal how the characters adapt to different social contexts in the play. As a creative writer, the translator re-creates such peculiarities in the translated play-text. McAuley, in analysing actors' interpretative strategies in four different translations into French of *Phaedra*, three of *The Merchant of Venice* and three of *Antigone*, suggests that "the translators have written into their translations in various ways their own idea of theatre, and that this idea is always rooted in the theatre practices of their own day".¹³ A theatre translator's dramaturgical translation, thus, has to be checked against the director's and actors' interpretative acts and views of theatricality and performability.

As previously pointed out, part of the re-drafting process involved in *Era uma vez, no Pântano dos Gatos...* occurred during rehearsals, which were vital to the polishing of the translated play-text in terms of these interpretative engagements on the part of director and actors. The first two drafts were written in a dialect that resonated with that of the Brazilian Midwest, and the play-text was then modified to suit more adequately a Southern-Brazilian audience. That is to say that translations are "restricted geographically",¹⁴ and as McAuley argues, they are devised for a specific audience, sometimes for a specific theatre group, situated in a particular time and space. To illustrate this point, very often the actor who played Dona Kilbride and who is a native of Florianópolis adapted her lines using her own idiolect, particularly with regard to the pronouns of the second person singular, not as naturally used by me, but only learnt and used on certain occasions because I had lived in Florianópolis for a few years. As the dialect of the play was to be performed in *Manezinho*,

¹³ MCAULEY. Translation in the Performance Process, p. 118.

¹⁴ MCAULEY. Translation in the Performance Process, p. 121.

Dona Kilbride's adaptation enriched the physicalisation of the text (see Table 2).¹⁵

TABLE 2
Act One, Scene Four, Dona Kilbride and Josie play cards

Source Text	Draft 1.1	Draft 1.2	Draft 2.1/ 2.2
MRS KILBRIDE: And do ya know why ya won ne'er a game, Josie? Because you're thick, that's the why.	DONA KILBRIDE: E você sabe por que você nunca ganha nenhum jogo, Josie? Porque você é uma burra, é por isso.	DONA KILBRIDE: E 'cê sabe por que nunca ganha nenhum jogo, Josie? Porque você é uma tansa, é por isso.	DONA KILBRIDE: E tu sabe por que nunca ganha nenhum jogo, Josiane? Porque tu és uma tansa, é por isso.
JOSIE: I always win when I play me Mam.	JOSIE: Eu sempre ganho quando jogo contra a minha mãe.	JOSIE: Sempre ganho quando jogo com a minha mãe.	JOSIE: Sempre ganho quando jogo com a minha mãe.
MRS KILBRIDE: That's only because your Mam is thicker than you. Thick and stubborn and dangerous wrongheaded and backwards to top it all. Are you goin' to start cryin' now, ya little pussy babby, don't you dare cry, ya need to toughen up, child, what age are ya now? – I says what age are ya?	DONA KILBRIDE: Só ganha dela porque ela é mais burra que você. Burra, cabeça- dura, confusa e, além de tudo, presa no passado. Vai começar a chorar agora, sua nenêzinha, não ouse chorar, seja firme, menina, que idade você tem? – Eu perguntei que idade você tem?	DONA KILBRIDE: Só ganha dela porque ela é mais tansa que você. Tansa, cabeça- dura, desmiolada e, além de tudo, presa no passado. Vai começar a chorar agora, sua nenêzinha, não ouse chorar, seja firme, menina, que idade você tem? – Eu perguntei quantos anos você tem!	DONA KILBRIDE: Só ganha porque ela é mais tansa que tu. Tansa, cabeça- dura, desmiolada e, além de tudo, presa no passado. Vai começar a chorar agora, sua nenêzinha? Não ouse chorar, seja firme, menina, que idade tu tens? – Eu perguntei quantos anos tu tens!

As shown in the table above, in Draft 1.1, Dona Kilbride speaks standard Brazilian Portuguese. In fact, as highlighted in Subsection 5.1, Draft 1.1 stands for a philological translation of the play, while in Draft 1.2 I use a Brazilian Midwest dialect, characterised by regionalisms such as the contraction of the formal second person singular *você* into

¹⁵ “Draft 2.1/ 2.2” accounts for the overall small changes that have been made onto the script during the rehearsal process, including all run-throughs and the dress rehearsal.

'*cê*. The use of regionalisms can also be observed, in that in Draft 1.1 Dona Kilbride uses the modifiers *burra* (back-translation: stupid) and *confusa* (back-translation: confused), which were edited in Draft 1.2 as, respectively, *tansa* and *desmiolada*. *Tansa* is a *Manezinho* regionalism rarely used outside Santa Catarina meaning simpleton, soft-brained, and simple-minded; and *desmiolada*, an informal term to describe a brainless, crazy and impulsive person. Because of its depiction of dialect, Draft 1.2 inconsistently sets the play in between Midwest Brazil and Santa Catarina. Moreover, most of the differences between Drafts 1.2 and 2.1/2.2 were rehearsal-led; they derive from the changes made in the run-throughs. As a result, Draft 2.1/2.2 became more localised with the strong *Manezinho* imprint of Antonieta Mercês's idiolect in the character of Dona Kilbride. This imprint is evident in that in Drafts 2.1/2.2, Dona Kilbride becomes an obsessed card player who strives to defeat her seven-year-old granddaughter in a card game.

The card game also changed from Draft 1.1 to 1.2. In Draft 1.1, the children's card game *Snap* is *Cabum* because its rules are similar to those of *Snap*, although *Cabum* is not so commonly played in Brazil. Even though that first choice could have probably been understood by the audience given the paralinguistic features of the scene (*i.e.* because the audience could see that Dona Kilbride and Josie are playing cards on stage), I opted for *Truco* in Draft 1.2, a card game commonly played by teenagers and young adults in Southern Brazil which involves bluffing and betting. Although *Truco* does not have similar rules to *Snap* or *Cabum*, it involves calling the name of the game (which is when players can indeed become very aggressive), an important feature of this specific dialogue. The fact that a grandmother is playing *Truco* with her granddaughter accentuates the absurdity of Dona Kilbride's actions in this scene: she is greedy and anxious to humiliate the child.

In contrast with Dona Kilbride's heightened *Manezinho* colloquialisms employed in Act One, her idiolect then acquires a more formal and ceremonious tone when giving a speech at her son's wedding. She abruptly interrupts Xavier's speech to give a speech of her own, in which she reveals her disturbed personality and Freudian attachment to her son (see Tables 3 and 4).

TABLE 3

Dona Kilbride's formal speech (Source Text and Draft 1.1)

Source Text

MRS KILBRIDE: (posh public speaking voice) As the proud mother of the groom, I feel the need to answer Xavier's fine speech with a few words of me own. Never was a mother more blessed than me in havin' Carthage for a son. As a child he was uncommon good, never cried, never disobeyed, never raised his voice wance to me, never went about with a grumpy puss on him. Indeed he went to the greatest pains always to see that me spirits was good, that me heart was uplifted. When his father died he used come into the bed to sleep beside me for fear I would be lonely. Often I woke from a deep slumber and his two arms would be around me, a small leg thrown over me in sleep –

CATWOMAN: The craythur –

Draft 1.1

DONA KILBRIDE: (com voz em tom eloquente e refinado) Como a mãe orgulhosa do noivo, sinto-me compelida a responder à altura do belo discurso de Xavier com algumas palavras minhas. Nenhuma mãe foi tão abençoada quanto eu por ter tido um filho como Carthage. Enquanto criança, ele era incomumente bom, nunca chorava, nunca desobedecia, nunca levantou a voz ao falar comigo, nunca saiu por aí com juvenzinhas enjoadas. Carthage passou pelas maiores dores para garantir que meu espírito sempre possuísse alento e que meu coração estivesse sempre fortalecido. Quando o seu pai morreu, ele vinha dormir ao meu lado na minha cama receoso de que eu estivesse me sentindo muito só. Era costumeiro eu acordar de um sono profundo e ter os seus dois braços em volta do meu corpo, uma perninha jogada sobre mim durante o sono –

MULHER-GATO: A criatura –

TABLE 4
Dona Kilbride's formal speech (Drafts 1.2, 2.1/ 2.2 and Prompt Book)

Draft 1.2

DONA KILBRIDE: (com voz em tom eloquente e refinado) Como a mãe orgulhosa do noivo, sinto-me compelida a responder à altura do belo discurso do Xavier com algumas palavras minhas. Nenhuma mãe foi tão abençoada quanto eu por ter tido um filho como Carthage. Quando era criança, foi muito bom, nunca chorava, nunca desobedecia, nunca levantou a voz para falar comigo, nunca saiu por aí com juvenzinhas enjoadas. O Carthage passou pelas maiores dores para garantir que meu espírito sempre tivesse alento e que meu coração estivesse sempre forte. Quando o pai dele morreu, ele vinha dormir do meu lado na cama com receio de que eu estivesse me sentindo muito só. Era comum eu acordar de um sono profundo e ter os seus dois braços em volta do meu corpo, uma perninha jogada sobre mim durante o sono –

MULHER-GATO: A criatura –

Drafts 2.1/ 2.2 and Prompt Book

DONA KILBRIDE: (com voz em tom eloquente e refinado) Como a mãe orgulhosa do noivo – como a mãe orgulhosa do noivo, eu sinto-me compelida a responder à altura do belo discurso do Xavier com algumas palavras minhas. Nenhuma mãe foi tão abençoada quanto eu por ter tido um filho como Carthage. Quando era criança, foi muito bom, nunca chorava, nunca desobedecia, nunca levantou a voz para falar comigo, nunca saiu por aí com juvenzinhas enjoadas. Quando o pai dele morreu, ele vinha dormir do meu lado na cama com receio de que eu estivesse me sentindo muito só. Era comum eu acordar de um sono profundo e ter os seus dois bracinhos em volta do meu corpo, uma perninha jogada sobre mim durante o sono –

MULHER-GATO: Ah, que insuportável, que criatura...

In this scene, Dona Kilbride speaks in standard Brazilian Portuguese, employing a solemn register. In the Prompt Book (Draft 2.3), her speech was shortened due to constraints of running time, and the following sentence was removed from her speech: “O Carthage passou pelas maiores dores para garantir que meu espírito sempre tivesse alento e que meu coração estivesse sempre forte”. The deletion was made in consideration of the fact that her point had already been made, and thus the omission of that sentence would not dilute the dramatic effect of the passage.

Final Remarks

This discussion has attempted to demonstrate how translation and performance are contingent upon a number of decisive factors that range from the positionality of the translator to the material conditions of theatre production, offering an account of a rehearsal-led and audience-oriented translation. It has also intended to show how there is not a single prescriptive method for translating for the stage: what is in play are the translator's dramaturgical interventions and how these may be negotiated with the theatre group in keeping with the purpose and artistic concept of the production. This brief reflective analysis of my translation and fieldwork has striven to develop a narrative of the different ways in which cultural encounter took place in this specific production on a Brazilian stage. Furthermore, at core, it has endeavoured to show how theatre translation works as a form that introduces new theatre into a different culture while at the same time recycling local theatre practices.

This discussion is based on a staged reading, whose artistic concept revolves around the creation of a meta-reality. The objective of the rehearsed reading was, essentially, to transport spectators to the complex world of the play, and through that to enable them both to look outwards from the heart of their own cultural assumptions, and to allow this outside world to impact upon and illuminate their own practices and beliefs. Much of this discussion relies on the actors' interpretation of the translated play and on the feedback given by some audience members, demonstrating that the translation worked as a play, introducing in the process a leading Irish playwright to Brazilian audiences. In the final analysis, this is what translation is meant to do, and it achieves that crucial cultural goal through the complex interplay of the known and unknown that it excites.

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